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antiques, des mœurs médiévales, un souffle de large humanité. Et notre étonnement sera que, pendant si longtemps, on ait pu faire passer pour un ramassis incohérent de textes remaniés et rapetassés une des productions les plus achevées et les plus originales de l'ancienne France."

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CORRESPONDENCE

THE INTERIOR OF THE FORTUNE

In view of the comparatively small amount of direct information regarding the Elizabethan theatre, it is surprising that the following vivid description of the interior of the Fortune has hitherto escaped notice.

The Fortune, it will be remembered, was not round, but square. The passage, which has previously been regarded as fanciful, is obviously a description of theatre and audience as if they constituted the fourth wall of the apartment in which the scene is laid. In Act I, scene i of *The Roaring Girl*, "As it hath lately beene Acted on the Fortune-stage," Sir Alexander Wengrave ushers his friends into a room in his house:

Sir Alex. . . . Th' inner room was too close:
how do you like

This parlour, gentlemen?

All. O, passing well!

Sir Adam. What a sweet breath the air casts here,
so cool!

Goshawk. I like the prospect best.

Laeton. See how 'tis furnish'd!

Sir Davy. A very fair sweet room.

Sir Alex. Sir Davy Dapper,

The furniture that doth adorn this room

Cost many a fair grey groat ere it came here;

But good things are most cheap when they're most dear.

Nay, when you look into my galleries,

How bravely they're trimm'd up, you all shall swear

You're highly pleas'd to see what's set down there:
Stories of men and women, mix'd together,

Fair ones with foul, like sunshine in wet weather;

Within one square a thousand heads are laid,
So close that all of heads the room seems made;
As many faces there, fill'd with blithe looks,
Shew like the promising titles of new books
Writ merrily, the readers being their own eyes,
Which seem to move and to give plaudities;
And here and there, whilst with obsequious ears
Throng'd heaps do listen, a cut-purse thrusts and
leers

With hawk's eyes for his prey; I need not shew
him;

By a hanging, villainous look yourselves may know
him,

The face is drawn so rarely: then, sir, below,
The very floor, as 'twere, waves to and fro,
And, like a floating island, seems to move
Upon a sea bound in with shores above.

All. These sights are excellent!

Mr. Bullen (Middleton, Vol I, Introd. p. xxxvi) attributes the lines to Dekker. The attribution is doubtless correct; not, however, on the ground that the passage is only an "airy extravagance."

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Noires Saies

In his edition of *Berte aus grans piés* (Bruxelles, 1874), Scheler remarks in his note to line 221 (*Berte chaï pasmee sor un drap noir com saie*): "Je ne sais pas comment justifier l'expression *noir com saie*; le mot aurait-il peut-être pris l'acception spéciale de drap mortuaire?"

In a note on the word "saie," in the *ZRPh.*, XXV, 354 f., Meyer-Lübke comments on the same passage: "Das Wesentliche, Eigenartige der *saie* ist im Mittelalter die schwarze Farbe gewesen, und zwar in solchem Grade, dass Adenet geradezu den Vergleich wagen konnte *un drap noir com saie* (*Berte* 37), ein Vergleich der Scheler (Anm. zu der Stelle) und gewiss vielen andern nicht ganz verständlich war, da man daraus allein doch nicht wohl schliessen durfte, dass die *saie* überhaupt 'schwarz' gewesen sei, der aber sofort das Befremdliche verliert, wenn man damit Barb. u. M. I 345, 2298 zusammenhält, wo ein Geistlicher sagt *Mais por*